

WASHINGTON, D. C., SUNDAY, SEPTEMBER 26, 1920.

## STAGELAND GREET'S THE AUTUMN WITH A PAIR OF NEW PLAYERS

## TODAY'S AMUSEMENTS

Belasco—Revival of "Florodora."  
Poli's—"Mom."  
R. F. Keith's—Vaudeville.  
Strand—Vaudeville and films.  
Gayety—"The Liberty Girls."  
Folly—"Parlor Flirts."  
Loew's Palace—D. W. Griffith's "The Love Flower."  
Moore's Palace—Mary Miles Minter in "Sweet Lavender."  
Crandall's Metropolitan—Mack Sennett's "Married Life."  
Moore's Garden—Dorothy Dalton in "Half an Hour."  
Loew's Columbia—David Powell and Mae Murray in "The Right to Love."  
Crandall's Knickerbocker—Mack Sennett's "Married Life."  
Crandall's—"The River's End."

## Looking Into the Lobbies

By EARLE DORSEY

A certain enthusiastic subscriber who forgot to sign his name writes in to allow that it's quite beyond the comprehension of an outsider why a dramatic critic will attend certain first-night performances and neglect certain others. He requests, incidentally, that we review "Clarence."

"Clarence," of course, is a play with a reputation and we believe Heywood Brown did call it "the best light comedy ever written by an American," but doubtless our correspondent overlooks the fact that the upper half of the North American continent is already conversant with the nature of "Clarence," while not even Walter Hast himself can tell, accurately, just how good or how otherwise is "The Open Book" that Miss Evelyn Nesbit will begin reading at the Garrick tomorrow evening at 8:30 o'clock. The interests of preferential reporting, therefore, seem to require that we become familiar with C-1 at the Garrick tomorrow evening and postpone to another time a full appreciation of the charms of "Clarence," which already seem such a proven quality. Philip Bartholomae is the author of the vehicle that brings Evelyn Nesbit to the fore as a star of legitimate emotional drama, and the advance bulletins on the offering indicate that Mr. Hast has spared no effort to give Miss Nesbit a production that will afford her every opportunity to score.

Tonight will witness the revelation of the 1920 "Florodora" revival at the Belasco and the opening performance of Rachel Barton Butler's "Mom" at Poli's. Miss Butler is the product of Prof. Baker's Harvard school of drama who suddenly bloomed into prominence one day last year, by disposing of her first, second and third plays, all in one afternoon. The first was "Mamma's Affairs," which Mr. Morosco showed at the Garrick last year and which went on to fresh triumphs in Manhattan. The other Butler play that Morosco bought is "Mom."

Both "Mamma's Affairs" and "Mom" were Miss Butler's entries in a Harvard prize-play contest, although she submitted "Mom" under the entry name of Edward Oliver Martin. The contest was narrowed down until "Mamma's Affairs" was selected, but Mr. Morosco, who was one of the judges, had voted for "Mom" and he signed a contract to produce it, without knowing it was by the author of "Mamma's Affairs," which he has also agreed to produce. "Mom" has to do, apparently, with the influence a mother exerts upon her children in maturity.

The Shubert revival of "Florodora," which set Manhattan by the ears some twenty years ago, Nell, is a different "Florodora" in many respects. The original production lacked the scenic splendor of the present offering and while it is the same delightful "Florodora" of old, the book has been brought up to date by Harry B. Smith and the 1920 version will be offered at the Belasco tonight.

"Clarence" is one of those comedies of which many very pleasant things have already been uttered. Mr. Tyler's publicity agent avers, however, that it was not written to be outlined in advance because most of its charm and its humor develops from its character-drawing and its situations. That is altogether logical, but he does indicate that its central figure is a retiring cuss who got into war-togs through driving a mule in Texas. Alfred Lunt, Phoebe Foster, Mary Boland and Glenn Hunter are four members of the cast who promise much in an interpretative way.

A JOURNALISTIC RAMBLE  
THROUGH OTHER TOWNS.

As fascinating as a rainy-day rummage through an attic trunk is the pastime of roaming through the effusions of other critics in other climes, and such adventuring during the past week has unearthed a plaint to a Montreal critic in which a New Yorker asks what's the matter with Montreal, theatrically speaking.

"We are doing our best," replies Montreal. "Your kindly sympathy will, of course, be appreciated. But due to the fact that for years New York firms have tricked and deceived the Montreal public with inexcusable bluff—which they doubtless considered smart—the theatrical situation here is not what it would have been, had there been ordinary business honesty in the attitude of the producers. You probably know as well as I do the reason why you don't see a New York chorus here. If you don't know, however, here it is: Because you keep them all in New York. We are, bucking up all right—but we prefer to do it in our own way. Reliance upon New York aid in this connection is likely to be a long time in securing the indorsement of the Montreal theater-going public. Also, New York is a city with over five millions of people. Montreal has less than one-eighth of that. However, we will catch up some day. Try and endure us meanwhile. Remember, New York is 'dry'."

Baltimore, it appears, has recently risen to the stature of a four-theater town. J. O. L., the militant critic of the Sun, points out, in a two-column article, the civic responsibility that rests upon Baltimoreans to vindicate the faith that New York producers have placed in the city as an amusement center. It devolves upon Baltimore, he tells them, to attend those productions which tend to elevate the dramatic art, to the end that Baltimore may live down the apparently unsavory reputation it holds as a pinch-penny metropolis.

On the heels of his article, J. O. L. points out that one of the ways Baltimore is not to act toward the theater is the way it actually acted toward Eugene O'Neill's "Beyond the Horizon," which appears to have earned, during its week's tenure in the Monumental City, receipts a trifle in advance of the cost of a ham sandwich.

The mysterious phenomenon of unrestrained laughter on the part of an audience attending an obviously unfunny play has been touched upon in this column in times past. Mr. Woolcott, of the New York Times, has a word to say on the subject that is deeply interesting:

"It is occasionally suggested to reviewers of dramatic entertainment that they would best confine their reports to an account of the reception accorded each new play as it reaches town. As a rule, this suggestion comes from Miss Maisie Vortex after a critic has described her performance in 'The Heliotrope Hate' as falling a little short of Bernhard stardust, or from some producer, when one has made so bold as to intimate that the lampshade shown in the second act was too garish for the mood of the scene. Outraged by these scorching and palpably malevolent attacks, they become convinced that fairness will be possible only when the reviews of each premiere are limited to an account of how the first-night audience manifested its opinion.

"One considerable flaw in this happy scheme is due to the fact that, in New York, all new plays are received in exactly the same manner. It is a common enough experience to see a comedy totter to a storehouse on Saturday night which had been greeted with an ear-splitting ovation the preceding Monday. Present and, with difficulty, accounted for, is always the first-nighter who beats his hands together until they are callous and then goes out into the night saying: 'What a terrible show!'

"It is all Paris is bored at a premiere, tout Paris hisses and whistles. In London the pit boos and groans with honest, plain-spoken anguish. In New York, if a gathering of first-nighters is pleased with a piece, they applaud heartily. If, on the other hand, they find the play dull and malodorous, they applaud heartily. Of course, if they followed out the scheme by hissing or sitting in stony silence through every piece they found fine and diverting, the task of the merely repertorial reviewer would be immensely simplified. But they don't. Whether bored or entertained, agreeably or disagreeably disappointed, moved or left cold, downcast or uplifted, they applaud."

Rachel Barton Butler's "Mom" Becomes Audible at Poli's Tonight  
Evelyn Nesbit to Appear In a Dramatic Role at the Garrick

## Evelyn's Stage Adventure

Minnie Dupree  
in  
"Mom"  
—Poli'sPretty Maiden  
Sextette  
in  
"Florodora"  
BelascoAlfred Lunt  
and  
Phoebe Foster  
in "Clarence"  
National

## New Photoplays

**PALACE**—Beginning this afternoon, David Wark Griffith's latest masterpiece production, "The Love Flower," based on Ralph Stock's Collier's Weekly story, "Black Beach," personally directed by Mr. Griffith and featuring Richard Barthelmess, Carol Dempster, George MacQuarrie and others, will be presented at Loew's Palace.

**METROPOLITAN**—Today brings to Crandall's Metropolitan Mack Sennett's five-reel travesty, "Married Life." Ben Turpin, Charles Murray, Phyllis Haver, James Finlayson, Charles Conklin, Ford Sterling, Louise Fazenda, Kalla Pasha, Charlotte Mineau and the famous Sennett beauties all play important parts.

**RIALTO**—Mary Miles Minter will begin today, in "Sweet Lavender," by Sir Arthur Wino Pinero. The cast includes Theodore Roberts, Harold Goodwin and Milton Sills.

**COLUMBIA**—"The Right to Love," featuring Mae Murray and David Powell, will be presented this afternoon at Loew's Columbia Theater. It is a story of beauty, passion and splendor, seething with struggle, mystery and intrigue.

**GARDEN**—This week, beginning today, will bring to Moore's Garden, Dorothy Dalton in "Half an Hour," adapted from Sir James M. Barrie's stage success of the same name. A special cast, including Charles Richman, Albert Barrett, Frank Loew, H. Cooper Cline and Hazel Turney, will be seen.

**CRANDALL'S**—Today, and through Tuesday, Marshall Neilan's picturization of "The River's End" will be presented at Crandall's. For the last four days of the week, "Back to God's Country," with Nell Shipman, will be shown.

**KNICKERBOCKER**—Today and tomorrow Mack Sennett's "Married Life," Tuesday and Wednesday, Dustin Farnum, in "Big Happiness," Thursday and Friday, Constance Talmadge in "The Perfect Woman," Saturday, Constance Binney, in "Thirty-nine East."

## Ten Star Series.

Eugen Ysaye, master violinist, who needs no introduction to Washington, will open the ten-star concert series under the management of T. Arthur Smith, at the New National Theater Friday afternoon, October 29. The Ysaye concert will be followed by that of Nina Tarsova on November 26; Anna Casella, December 10; Pablo Casals, "Cellist," January 1; Mme. Margaret Matzenauer, January 21; Thelma Given, violinist, with Heifetz, Saldit, and Rosen, January 25; Birgit Engell, Danish soprano, and Laurence Leonard, baritone, February 4; Alfred Cortot, pianist, February 11; Josef Stopak, violinist, with Certe de Horvath, Scandinavian pianist, February 25, and Mme. Olga Samoroff, March 15.

## THE WEEK'S PLAYS

**Garrick**—Walter Hast will bring Evelyn Nesbit to the Shubert-Garrick Theater for a week, starting tomorrow night, in "The Open Book," a comedy drama by Philip Bartholomae. In the cast are Hyman Adler, Arthur H. Ashley and Donald Gallagher.

**Poli's**—"Mom," a new comedy-drama by Rachel Barton Butler, will be offered at Poli's Theater for the week beginning tonight. An excellent cast includes Minnie Dupree, Minna Gombel, Warner Baxter, Lorin Baker, Helen Weil, Averil Harris, James L. Seeley and George D. Parker.

**National**—Booth Tarkington's native comedy, "Clarence," opens an engagement of one week at the National tomorrow night. The cast includes Alfred Lunt, Phoebe Foster, Mary Boland, Glenn Hunter, John Flood, Viola Harper, William Lorenz, Agnes Findlay, Susanne Westford and Barlowe Barland.

**Belasco**—The Shubert revival of "Florodora" is scheduled for tonight at the Belasco. Topping the list of musical comedy celebrities is Miss Eleanor Painter. The cast includes William Danforth, Dena Sykes, Robert Pittkin, Maxine Brown, Walter Wolf, HarryENDER, Isabelle Rodriguez and Nace Bonville.

**R. F. Keith's**—This week at R. F.

Keith's, Emma Carus in songs of her own devising will be the principal attraction. Ruth Royce, Wallace Bradley and Gretta Ardine in "The Follies of Song and Dance"; Mme. Zomah in psychic phenomena; "The Lorimer Hudson company; Kafka and Stanley; and other house features will fill the bill.

**Strand**—Beginning tomorrow, the Strand will offer "Mercedes," the psychic wonder, with Mlle. Stanton; Rice and Elmer, in twists and turns; "The French Refugee," violin virtuoso; Wells, Virginia and West; "Playmates," by F. M. Wolf; Miss Billie Burke, in "The Stafford Mystery," and other acts.

**Gayety**—"The Liberty Girls," at the Gayety Theater today and all week, feature Jack Conway in "Riley's Humiliation," a two-act musical burlesque. In his support are Ted Burns, Dorothy Douglas, R. George Burnett, Al Wilson, Thomas O'Brien, James Oliver, Pauline Harer, Maria Donia, Frankie Burns, Harold Boyd, William Cathcart and others.

**Folly**—Charles Robinson and his Parlor Flirts will start a week's engagement at the Folly today. For many seasons this comedian and his company has played Washington. The two-act book is filled with novel situations while the music is excellent.

## Who's Who In "Clarence"

A Who's Who of some of the "Clarence" company.

Alfred Lunt—Began as a "Bery dragon" in an extravaganza and spoke his first lines with the Craig Stock Company in Boston. Following Eugene O'Brien in "The Country Cousin," he attracted the attention of Booth Tarkington, who fitted him skilfully in the name part in "Clarence."

Phoebe Foster—Best previous opportunity in the lead in "The Cinderella Man." Also had the leads in "Under Cover," "The Gypsy Trail" and "First Is Last."

Mary Boland—Six years leading woman for John Drew, also leading woman for Robert Edeson, Dustin Farnum and Francis Wilson.

## Tom Burke Concert.

Tom Burke, the phenomenal young Irish tenor, whose voice and interpretation of Italian operas, especially the three newest one-act operas of Puccini, caused the great composer to call him the ideal tenor of his day, will open the concert season in Washington with a concert at the New National Theater Tuesday afternoon of next week, October 25, with a program ranging from the Italian operas to the most characteristic of Irish songs. This will be his only concert in Washington, and it will be given under the local management of T. Arthur Smith.

Sam Boyd, confidential secretary to Harry M. Crandall, left Washington last Monday on a two-week motor trip through New England.

with the latter in "When Knights Were Bold."  
Glenn Hunter—Began with the Washington Square players in "The Cloud" and "Bushman." Played a boy's part in Chatterton's "Magic" and again in "Polignanna" after which he went into the army. He emerged to create in "Clarence" just the kind of boy that Tarkington puts in his printed stories.

Viola Harper—Too young to have had a "career," but has had the name part in "Polignanna" and is now paired with Glenn Hunter in picturizing irrepressible youth.

John Flood—Has been leading man for Mrs. Pat Campbell, Maxine Elliott and Henrietta Crossman. In later years he has figured prominently in "Adam and Eva." As a Mar. Thinks and "Our Betters."

## Schumann-Heink Concert.

Mme. Schumann-Heink, the great contralto, will give her first concert of the season under the local management of T. Arthur Smith, at the New National Theater Friday afternoon, October 22. It will be followed November 19, at the same theater, by that of Frieda Hempel, and later, February 21, Mr. Smith announces, a full orchestral concert by the Cincinnati Symphony Orchestra, Eugen Ysaye conductor.

Thomas J. Gannon, director of the Palmar Symphony Orchestra, in announcing Laura's "Liberty" as his overture selection for the current week, explains that "Liberty" is a brilliant musical commentary on the world war and is one of the most fascinating overture novelties issued this year.

## Next Week's Shows

**POLI'S**—Louis Mann in a new comedy-drama by Samuel Shipman and Victor Victor, entitled "Indescribable Friends."

**NATIONAL**—Emily Stevens in "The Girl Who Came to Stay," assisted by Lawrence Grossmith.

**BEASCO**—"As You Were," Sam Bernard and Irene Borden.

**GARRICK**—Thurston, the famous magician.

**KEITH'S**—Vaudeville.

**GAYETY**—"The Powder Puff Revue," with Jamie Oughlin and Jack Pearl.

**FOLLY**—Harry Hastings, "Razle-Dezale," with Baker and Rogers.

**PALACE**—Dorothy Gish in "Little Miss Rebellious."

**METROPOLITAN**—Clara Kimball Young in "Mid-Channel."

**KNICKERBOCKER**—Sunday and Monday, "Mid-Channel," with Clara Kimball Young, Tuesday and Wednesday, "Madame X," starring Pauline Frederick; Thursday and Friday, "Home-Coming," starring Lloyd Hughes; Saturday, Wallace Reid in "What's Your Hurray?"

**CRANDALL'S**—Norma Talmadge in "Pathos."

MRS. GREENE TO OFFER  
SOME FAMOUS ARTISTS  
AT COMING CONCERTS

The Philharmonic Course to be given at Poli's under the management of Mrs. Wilson-Greene will include Paviola and her ballet, Gull-Curd, Kreisler, Rachmaninoff, and Lazzari and Hackett. The brilliant success of Caroline Lazzari, contralto, in opera, has been repeated in concert.

Charles Hackett, the young American tenor, who will appear in joint recital with Lazzari, is one of the best drawing cards at the Metropolitan. He is a consummate artist and possesses a most unusual lyric voice. These artists will be heard in a number of operatic duets.

The Artists' Course this season, under the management of Mrs. Wilson-Greene, will offer one of the most attractive series ever arranged for Washington. It will bring to this city the famous Chicago Orchestra, that has not been heard here since Theodore Thomas was the conductor.

The new contralto of the Metropolitan Opera, Sophie Braslau, will be heard in recital for the first time in Washington. Other artists in the course are Mary Garden, Kubelik and Casals, Bauer and Thibaud in joint recital.

Preparations are now under way in Boston for unusual events which will make the coming season of the Boston Symphony Orchestra notable. Five concerts are to be given in the New National Theater here on Tuesday afternoons, November 2, November 30, January 4, February 1, and March 15, with Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashansky, and Erno Dohnanyi as soloists.

## Try This On Your Forehead!

The startling possibilities of the X-ray are again brought to the attention of the world by a remarkable story told by Miss Eleanor Painter, the donna of "Florodora." Miss Painter's voice is of exquisite richness, yet this voice might have remained undeveloped and unsuspected had it not been for a noted surgeon and scientific friend of Miss Painter's parents, who discovered it by means of the X-ray.

The story—as Miss Painter tells it—goes back to the time before she had any aspirations to a stage career. "As a child I always loved music," says Miss Painter, "but my sisters and brothers were apparently more talented than I. I was six years old, I believe, when our family physician, who was also a noted scientist and surgeon, asked my father if he might take an X-ray photograph of my skull. He refused to offer any explanation as to why he wanted the photograph, and my parents were on the point of refusing it, when he made an appeal in the name of science. My parents yielded. The following day he took eight X-rays of me and I waited in his office until they were developed. My father and mother were waiting with me also, when the doctor rushed out of his dark room in an excited manner.

"'Little Eleanor will be a world famous singer,' he shouted. 'I have

proven what I always believed. Her frontal bone shows a peculiar depression that I knew must exist when I heard her humming a bit of a tune. The same resemblance—the identical quality of tone—was possessed by Calve, Patti, Sembrich, all of them. It is capable of development that will make Eleanor an equal unless some unforeseen accident occurs."

"Then he took us the story. It seemed that he had several hundred X-ray photographs of people in all walks of life. Those who had no musical talent—no voice or idea of music—showed a flat bone formation on the inner side of the frontal bone which forms the forehead. The class that had slight talent as singers showed a slight depression. The better singers were, the deeper was the depression. He had discovered through X-rays of several famous singers that nature had formed the frontal bone in such a way as to form a sounding board of papirlike thickness. This sounding board reverberating the singing tones expelled them through the mouth with increased strength and quality. The deeper the depression, the more the tones. It is just like striking the strings of a piano or harp. But the doctor's deduction is lacking. The bone thickness is not a heavy piece of pigiron—there is no tone."

## Mathematics vs. Drama

Minna Gombel, the attractive office of a musical manager. Any young woman in Rachel Barton Butler's new comedy drama "Mom," is an only child. At home, there was always the suggestion that Minna should go to college.

"And I tried hard enough, too," she declared. "I was rather young for college. Literature, language, history, everything except mathematics came easy to me. But mathematics was so confusing that I simply couldn't do any of the problems that were necessary to pass the preliminaries. I simply couldn't see a way out and then I determined that I must take some action. Four years of college was staring me in the face—and then what?"

"I didn't tell anybody of my intention. I knew it would be an awful blow to my parents, who wanted me to marry and to settle down in Baltimore, but who preferred my going to college. My chance came when I had an opportunity to visit a friend in New York for a few days. I went into the

truth that mental telepathy is now a science and more than a theory will be demonstrated before the eyes of the world. Mercedes is a bright particular genius of modern advanced thought-transference opens at the Strand Theater tomorrow as the attraction extraordinary of the vaudeville program.

"Thought-reading," the term "Mercedes" applies to the science. It is promised that he and his assistant, Mlle. Stanton, will present one of the most remarkable demonstrations ever offered of the power of brain over matter. In a most bewildering manner they link music with mysticism.

And so he calls it "thought-reading." He walks through the audience and requests any person to think of any piece of music ranging from grand opera to ragtime. Immediately Mlle. Stanton, who is the stage blindfolded and before a piano, calls out the name of the selection and plays it without a moment's hesitation.

Alta, a protégé of Marguerite Clark, has been engaged by Morrissey to dance in his new revue, "Dazzle Around."